

# NEWSLETTER OF THE INSTITUTO DE ÓRGANOS HISTÓRICOS DE OAXACA, A.C.

Newsletter No. 2

September, 2002

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Subdirector

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*Cicely Winter, Moisés Rosas, Alfredo Harp, and Edward Pepe at the inauguration of the Conference and Festival 2001*

## THE IOHIO SPONSORS AN INTERNATIONAL CONFERENCE AND ORGAN MUSIC FESTIVAL

Nearly eighty members of the Mexican and international organ communities gathered in Oaxaca from Nov. 29 to Dec. 3, 2001 at the invitation of the IOHIO for a Conference on the theme of "The Restoration of Organs in Latin America" and an International Festival of Organ Music. During four and a half intense days, organ builders, organists, musicologists, restorers, organ and restoration students, representatives of cultural institutions, and music lovers from thirteen countries participated in talks, discussions, concerts, master classes, presentations of restored organs, and visits to unrestored organs in order to learn more about Oaxaca's outstanding collection of baroque instruments. The Conference resulted in two important documents, the Oaxaca Protocol 2001, signed by all participants, which sums up basic principles for future organ restorations, and the preliminary version of a technical and ethical Code for the Restoration of Organs in Latin America. The Festival provided the opportunity for the organs to be played by international specialists in the Iberian repertoire and to be heard by a growing public of organ music enthusiasts. Since the success of these events surpassed all expectations, the impulse will be continued this year with a Second Festival (now to become an annual event) scheduled from Nov. 21-24 and a Meeting of the Mexican and international organ communities, which will focus on the interpretation and implementation of the revised Code, now known as "Guidelines for the Restoration of Historic Organs in Mexico," from Nov. 22-24. *(continued on page 2)*

The Instituto de Órganos Históricos de Oaxaca (IOHIO, pronounced YOYO) was founded in the year 2000 by Cicely Winter and Edward Pepe as a means of promoting, protecting, and preserving the fifty-five historic pipe organs located so far in the state of Oaxaca. Office space in the Museo de Filatelia de Oaxaca (MUFI) and an allowance for operating expenses are provided by the Amigos de Oaxaca Trust.

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## The Conference

The inauguration of the Conference and International Festival of Organ Music took place in the Oaxaca Philatelic Museum (MUFI) on Nov. 29, 2001, and included welcoming remarks and reflections on the theme of restoration by representatives of the IOHIO, the National Institute of Anthropology and History (INAH), the Amigos de Oaxaca Trust, Fomento Cultural Banamex, and the MUFI. In keeping with the philatelic theme of the museum, a special postal cancellation was presented by a representative of the Oaxaca Postal System to commemorate the Conference. Two exhibits related to the theme of historic organs were inaugurated at the conclusion of the ceremony: photographs of forty-five of the fifty-five Oaxaca organs by Edward Pepe, and eighteen technical drawings of five of these instruments from different perspectives by José Luis Acevedo.

The lectures started the next day, Nov. 30, in the lovely setting of the Francisco de Burgoa Library, located in the ex-Convent of the Santo Domingo church. Three representatives from the INAH (Instituto Nacional de Antropología e Historia), Teresita Loaera, the Coordinator of the National Patrimony, María del Perpetuo Socorro Villarreal, the Director of the Judicial Department, and Eduardo López Calzada, the Director of the INAH Regional Center in Oaxaca, opened the first session by speaking about "The Conservation and Protection of the National Historic Patrimony according to Federal Law." They were followed by Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York City, who presented a summary of current issues in the restoration of musical instruments entitled "Organ Conservation from a Museum Perspective." After this general orientation, European experts spoke about organ-related projects in their respective countries: Hans Davidsson, "The North German Organ Research Project in Göteborg, Sweden"; Henk van Eeken, "Regulations in the Netherlands for the Conservation of Historic Monuments over the last Fifty Years"; Pascal Quoirin, "Organ Restorations in France, South America, and Mexico"; Federico Acitores, "Documentation and Regulations for Organ Restoration in Spain"; and Gerhard Grenzing, "Introduction to the Origin and Stylistic Development of the Iberian Organ."

The following day, Dec. 1, an all-day field trip was scheduled to see and hear both restored and unrestored organs (see description below). The presentations then resumed on Sunday, Dec. 2: Joaquín Wesslowski, "Organ Restoration in Mexico"; Susan Tattershall, "The Overarching Challenges of Organ Restoration in Mexico"; Aurelio Tello, "Organists and Organbuilders in the Oaxaca Cathedral, the First Musical Center in Colonial Oaxaca"; Jorge Mejía, "Recent Research in the Archives of the Oaxaca Cathedral about Organs and Organists"; Edward Pepe, "References to the Organ in the Oaxaca Cathedral in the Letters of Organbuilder Tomás Ríos"; Piotr Nawrot, "Historic Organs in Bolivia from the XVII-XX Centuries"; Enrique Godoy, "The Baroque Mestizo School of Organ Construction in the Altiplano of Brazil"; Elisa Freixo, "The Schnitger Organ in Mariana, Brazil"; Cristina García Banegas, "The Panorama of Organs in South America"; Eduardo Bribiesca, José Luis Falcón, Alejandro Madrigal, and Alejandro Vélez, "Ongoing Projects of Organ Restoration in Mexico"; Christoph Metzler, "An Organ Built by Arp Schnitger, 1701, and its History"; Henk van Eeken, "The Importance of Process Reconstruction for the Manufacture and Restoration of Organ Pipes"; and Gerhard Grenzing, "A Technical Evaluation of Spanish Organs." Grenzing later raised some ethical issues, which provoked a spirited discussion by all organbuilders.

On the last day, Dec. 3, the group heard the following talks: Víctor Urbán, "Organs, Organ Music and Organists in Spain and Mexico during the XVI, XVII, and XVIII Centuries"; Alfonso Vega Nuñez, "The Morelia Organ Festival"; Gustavo Delgado, "Activities of the Academia Mexicana de Música Antigua para Órgano"; Mercedes Gómez and Daniel Guzmán, "Projects and Programs in the National School of Restoration of the INAH"; Josué Gastelloú, "Cata-

loguing and Documentation of the Historic Organs of Tlaxcala and Puebla"; Guy Bovet, "Catalogue and Documentation of the Historic Organs of Mexico (UNESCO and Pro-Helvetia)"; Michael Barone, "Organ Culture in the United States"; Montserrat Torrent, "The Restoration of a Historic Organ from the Point of View of a Performer" (read by Roberto Fresco); and Edward Pepe, "Discovering the Historic Organs of Oaxaca."

The Conference culminated in a Round Table discussion of the "Oaxaca Protocol 2001," which distilled the basic concepts set forth in the longer and more detailed ethical and technical code, "Regulations for the Restoration of Organs in Latin America." (The moderators for the discussion were Lynn Edwards in English and Horacio Franco in Spanish.) This Code, which had been circulated to key participants weeks before the Conference, was designed with Oaxaca's needs in mind, but will hopefully be useful in other states of Mexico, as well as other countries of Latin America, where official guidelines for organ restoration are lacking. The list of basic principles was voted on unanimously and signed by all participants. It has now been revised and renamed "Guidelines for the Restoration of Historic Organs in Mexico" and submitted to the INAH for evaluation by experts in restoration and related fields (see p. 12).

In retrospect, the IOHIO feels privileged to have been able to provide a forum in which so many people interested in the topic of historic organs could establish personal connections and come to feel part of an international community, since many participants had never met before, and for several, this was the first trip to Mexico. The unqualified success of the Conference has in no way signified a conclusion, however, but rather an inspiration for continuing activity.

## First International Festival of Organ Music

The idea of sponsoring a Festival of Organ Music grew out of the Conference, because so many renowned performers, interested in issues of restoration, would be participating. Therefore, five concerts were scheduled for the five nights of the Conference, to be performed on three of the six restored organs. Two of the remaining three restored instruments, in Yanhuitlán and Zautla, were heard in informal concerts offered by participants during the Conference, although the sixth, in Tamazulapan del Progreso, was unfortunately too far away from the city of Oaxaca to include in the program. The Festival schedule included the following concerts:

Nov. 29: Guy Bovet (Switzerland), Tlacoahuaya. Bovet has particular expertise in the Spanish repertoire and for many years offered together with Montserrat Torrent a highly regarded summer course in Salamanca, Spain. His program, comprised of works by Spanish composers, ended with improvisations on local folk tunes inspired by a recording of Oaxacan music he had listened to in his hotel room the night before!

Nov. 30: Roberto Fresco (Spain), the Oaxaca Cathedral. Fresco's program included a selection of pieces representing a wide spectrum of European musical cultures. His elegant technique and the range of sounds he brought forth from the organ were enhanced by the golden illumination of candles that lined the railing of the choir loft.

Dec. 1: Cristina García Banegas (Uruguay), Tlacoahuaya. Cristina Banegas is as famous for recordings with her choir, "De Profundis", as for her organ recordings. Her program included many transcriptions of manuscripts from South American and Mexican archives and contrasted lively songs and dances accompanied by drums and bells with more serious secular and religious works. The beautifully decorated 16th-century church of Tlacoahuaya, which houses Oaxaca's most famous organ, always creates a dramatic visual counterpart to the experience of the sound.

Dec. 2: Elisa Freixo (Brazil), La Basílica de la Soledad. Freixo, the titular organist of the famous Schnitger organ in Mariana, Brazil, made this most recently restored organ in Oaxaca sing as never before during her program of music by Spanish and Italian composers. The accessibility of the church of La Soledad within the city of Oaxaca and its wide nave permitting an unobstructed view of the organ create a wonderful concert venue.

Dec. 3: José Suárez (organ) and Horacio Franco (baroque flute) (Mexico), the Oaxaca Cathedral. Franco and Suárez always attract an adoring audience in Mexico, and they make a marvelous team, balancing diabolical virtuosity with angelic lyricism. Their program combined works by J.S. Bach and other composers with pieces from the archives of the Cathedrals of Mexico City and Oaxaca. This concert insured that the Festival ended on an exuberant note.

Michael Barone, director of the radio program, "Pipedreams," produced by Minnesota Public Radio, an affiliate of Public Radio International, recorded all of the concerts. "Pipedreams" is known all over the United States by lovers of organ music, and the five concerts of the Festival will be broadcast to more than one hundred and fifty stations nation wide in October, 2002. The last three concerts were recorded by the local Oaxacan TV network, Channel 9, and have been enthusiastically received by local viewers. In fact, several people in the community, who probably have never attended an organ concert or were even aware of what a historic organ is, have expressed to the IOHIO their delight and pride in watching these broadcasts!

## Visits to Organs in the Outlying Towns and Presentations of the Restored Organs

It was most fortunate that experts involved in the restorations of several of the Oaxacan organs could be present at the Conference. During the afternoon of Nov. 30, the restoration of the organ in the Basílica de la Soledad was presented by Gustavo Delgado, the project coordinator, since the actual restorers, Pieter Visser and Ignacio Zapata, were unfortunately unable to attend. Elisa Freixo then played the organ, so that everyone gathered down below in the church could evaluate its sound. The next stop was the Oaxaca Cathedral where Susan Tattershall spoke about the reconstruction of that instrument, and Lynn Edwards Butler and Edward Pepe provided a musical demonstration.

The next day, Dec. 1, was dedicated to an all-day bus trip to visit organs outside Oaxaca City. In the grand Dominican convent of Yanhuitlán, Gustavo Delgado, project coordinator, and Pascal Quoirin, restorer, spoke about the restoration of the organ, and Delgado played several pieces for the participants assembled in the immense choir loft. A historic pipe not reused in the restoration was

passed around, and much discussion was generated about whether the restorer should always try to incorporate the historic pieces of the organ into the restoration, no matter how deteriorated their condition, or whether it is preferable to introduce new material, especially pipes, which may function more evenly, to match the old. The group had a chance to admire the recently reassembled main altar and listen to an explanation of the church architecture and decoration by restorer Gisele Pérez Moreno.

We then proceeded to the 16th-century church of Santa María Tiltepec, whose carved stone façade has been much admired and studied because of the mix of indigenous motifs and Christian symbols. After a formal welcome by the town officials, Marina Corres, restorer in the INAH, gave an explanation of the façade designs and of her restoration of the unique, multicolored and elaborately carved 18th-century organ case. This organ, one of the jewels in the Oaxaca crown, is in excellent condition and was still played until around thirty years ago, as attested to by some of the older members of the community. All the restorers in the group were dying to get their hands on this organ! However, the restoration of such an unusual and well-preserved instrument should be postponed until other restorations have been carried out on less significant organs and more is known about the Oaxacan organ culture in general.

Once again the town officials and the band were waiting to greet us in San Andrés Sinaxtla. This visit was programmed so that participants could have a sense of the post-Dominican building style in Oaxaca, beginning in the late 18th century. The case is typically austere and unadorned in comparison with the exuberantly decorated earlier organs and is indicative of case design from that time on. The date of the organ, 1791, and the name of the donor appear in large letters across the façade, providing a valuable chronological reference for other organs of the period. Unfortunately, some of the pipes, while largely intact, may have been altered and possibly replaced as a result of various interventions over the years.

Not only the town officials and the band, but also giant dancing dolls (*monos de la calenda*) welcomed us in San Andrés Zautla! Coincidentally, Nov. 30 is the day of San Andrés, so in both Sinaxtla and Zautla, the churches were gaily decorated for the town's saint day celebration. Mezcal was served lavishly in little gourds, each guest was festooned with a garland of bougainvillea and given a bunch of aromatic herbs (poleo), and speeches and dancing started soon after the platters of food arrived. We were most reluctant to separate ourselves from the sumptuous meal and the wonderful hospitality of the local women, but were amply rewarded by the sight and sound of Zautla's little gem of an organ. Jim Wyly played for everyone, and afterwards Susan Tattershall spoke about the restoration. The bus ride to Tlacoahuaya lasted over an hour and provided an opportunity to relax before Cristina García Banegas's concert. Afterwards, everyone filed up to the choir loft to hear

(continued on page 4)



Guy Bovet



Roberto Fresco



Cristina G. Banegas



Elisa Freixo



Horacio Franco



José Suárez

Tattershall's presentation of the restoration of the Tlacochahuaya organ, which was the first in the group of recent restorations (1991).

Thanks to the opportunity to hear five and to see two unrestored organs, foreign and Mexican organ builders and players were able to gain a perspective on the character and significance of these instruments. Ever since then, they have been consistently helpful and generous to the IOHIO with their advice and recommendations.

### Organ Master Classes

Nine students of Víctor Urbán (Escuela de Música Sacra in Toluca) and José Suárez (Conservatorio Nacional de Música in Mexico City), three foreign students, and several auditors participated in master classes offered before the Conference by Guy Bovet and afterwards by Cristina García Banegas and Elisa Freixo, in the Tlacochahuaya church. Students present for the duration of each session had a chance to perform two pieces from the 16th- to 18th- century repertoire and discuss with their teachers such topics as the relationship of music and mathematics during the baroque period and the importance of accuracy during shifts of meter within a piece; the necessity of consulting source material for insights into performance practice; the relationship of instrumental to vocal music and the importance of maintaining an organic sense of breathing and phrasing when playing an instrument; the articulation and ornamentation of baroque music; and the necessity of seeking an alternative to an electric organ as a practice instrument, preferably a piano or a harpsichord, in order to develop finger technique. Although these students have been trained in the complete chronological and stylistic spectrum of organ repertoire, it is hoped that some of them may eventually develop particular interest in the early music suited to the Oaxacan organs.

### Results of the Conference and Festival

The personal contacts and collaborations set up as a result of the Conference have already enhanced historic organ activity beyond Oaxaca's borders, and participants have repeatedly expressed their appreciation to the IOHIO for allowing them to meet people they had always heard about. Laurence Libin has generously received Conference participants at the Metropolitan Museum of Art in New York, and restorer Mireya Olvera spent ten days there, during which she was able to become acquainted with the Met's collections of musical instruments and paintings, their restoration labs and techniques, and research facilities.

Several European organ builders as well as Mexican resident Joaquín Wesslowski have offered space in their shops for selected Mexican apprentices, opportunities which could help Mexico build its infrastructure for historic organ restoration and create more organ builders of international caliber. The first to take advantage of this opportunity was José Luis Acevedo, who studied in the shop of Gerhard Grenzing in Barcelona from May-August, 2002. Other participants in the Conference have expressed interest in studying organbuilding abroad as well. Víctor Urbán and José Suárez have both offered to teach young Oaxacan organists, though unfortunately there are no candidates at present.

Daniel Guzmán, the head of the Musical Instrument Department of the Escuela Nacional de Conservación, Restauración y Museografía (ENCReM), offered for the second time a course entitled "Introduction to the Restoration of Pipe Organs" during the month of August (2001 and 2002), and four of his students from the ENCReM, as well as three local restorers and several others simply interested in restoration were present for the duration of the Conference. Mercedes Gómez, Director of the School, attended the last two days of the event and was an active participant in the



discussion defining the basic principles of the Oaxaca Protocol 2001. The establishment of a one-year basic orientation in organ restoration in the ENCRyM is being discussed, as a means of preparing interested students for further study in organbuilding.

Several members of the Asociación Mexicana de Organistas, A.C., the sister organization of the IOHIO, were present at the Conference, which reinforced and enhanced their activities. Josué Gastelloú and other organists who studied with Víctor Urbán were inspired by the Conference to organize a Festival for the historic organ in San Martín Cuitzeo, Puebla.

As a result of contacts made during the Conference in Oaxaca, Joaquín Wesslowski and Laurence Libin visited the GOArt project in Göteborg, Sweden, directed by Hans Davidsson, in August.

The Conference has continued to receive international publicity. A description of the events has been published in major organ journals around the world, including *La Tribune de L'Orgue* (Guy Bovet) in Switzerland, and *Diapason*, *The Tracker* (James Wyly) and *Westfield* (Laurence Libin and Edward Pepe) in the United States; Cicely Winter's article, "Voces del Pasado: los Órganos Históricos de Oaxaca", was published in *Acervos*, the journal of the

Francisco de Burgoa Library, in February 2002; and Ed Pepe has contributed an article to the fall issue of *Acervos*, "Towards a Typology of the Oaxacan Organs."

Contact between the towns with organs and the IOHIO has been intensified since the Conference. The authorities and other inhabitants are showing more interest in their organs as public awareness increases, and the IOHIO has received increasing numbers of phone calls, formal petitions and office visits. People are especially excited to see a photograph of their organ among the whole group of Oaxacan instruments displayed on the wall of the IOHIO office.

Representatives of the Göteborg Organ Art (GOArt) Center in Sweden, Hans Davidsson and Henk van Eeken, have expressed interest in collaborating with the IOHIO in the documentation of a Oaxacan organ considered a candidate for restoration. The high standards established by GOArt in their documentation techniques could serve as a model in Oaxaca and elsewhere in Mexico and raise consciousness about the importance of precise records. Europeans are especially sensitive about this issue, because so many of their historic organs have been lost or irreparably altered before they were properly documented. Therefore it's important to take measures now in order to prevent the same fate befalling Mexico.

INTERNATIONAL PARTICIPANTS		
Acitores, Federico	Organbuilder	Spain
Barone, Michael	Director, Radio Program	U.S.A.
Bovet, Guy	Organist	Switzerland
Bovet, Marisa	Artist	Switzerland
Bryant, Peter	Mathematician	U.S.A.
Dámico, Mario	Organbuilder	Uruguay
Davidsson, Hans	Organist	Sweden
Edwards, Lynn	Organist	Canada
Eeken, Henk van	Organbuilder	Netherlands
Freixo, Elisa	Organist	Brazil
Fresco, Roberto	Organist	Spain
García Banegas, Cristina	Organist	Uruguay
Geigant, Michael	Organbuilder	France
Godoy, Enrique	Organbuilder	Argentina
Grenzing, Gerhard	Organbuilder	Spain
Grenzing, Ma. Teresa de	Artist	Spain
Libin, Laurence	Curator	U.S.A.
Metzler, Christoph	Organbuilder	Switzerland
Nawrot, Piotr	Musicologist	Bolivia
Quoirin, Pascal	Organbuilder	France
Quoirin, Babou	Restorer	France
Schmidt, Lise	Researcher	U.S.A.
Stahl, Marcus	Restorer	Germany
Tattershall, Susan	Restorer	U.S.A.
Wyly, James	Organist, Psychiatrist	U.S.A.
Wyly, Mary	Librarian	U.S.A.

REPRESENTATIVES OF MEXICAN INSTITUTIONS	
Fernández, Cándida	Director, Fomento Cultural Banamex
Gómez Urquiza, Mercedes	Director, National School of Conservation and Restoration
Grañen Porrúa, María Isabel	Director, Francisco de Burgoa Library
Harp Helú, Alfredo	President, Amigos de Oaxaca Trust
Loera, Teresita	National Coordinator of Restoration INAH
López Calzada, Eduardo	Director, INAH Regional Center in Oaxaca
Mejía Torres, Jorge	Director, Centro de Iniciación Musical de Oaxaca
Pepe, Edward	Subdirector, Instituto de Órganos Históricos de Oaxaca
Rosas Silva, Moisés	Technical Secretary of the INAH
Toledo, Emmanuel	Director, Instituto Oaxaqueño de las Culturas (IOC)
Urbán, Víctor	Titular Organist, National Auditorium, Mexico City
Vega Núñez, Alfonso	Founder and Director, Morelia International Organ Festival
Villarreal, María Socorro	Coordinator of the Legal Department of the INAH
Winter, Cicely	Director, Instituto de Órganos Históricos de Oaxaca
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Amigos de Oaxaca Trust	
Philatelic Museum of Oaxaca	
Francisco Burgoa Library (Santo Domingo Cultural Center)	
Embassies of Brazil, Spain, France, the Netherlands, and Uruguay	
Pro-Helvetia (Switzerland)	
Eastman School of Music	
Göteborg Organ Art Center (Sweden)	
Bolivia and TACA Airlines	

PARTICIPANTS FROM MEXICO					
Acevedo, José Luis	Architect	Guzmán, Daniel	Luthier, restorer	Reyes, José	Organ student
Bribiesca, Eduardo	Organbuilder	Ibarra Carmona, Olivia	Restoration student	Reyna, Israel	Music teacher
Burr Muro, Claudia	Organizer	Ibarra Palacios, Daniel	Organist	Reyna, Gela	Teacher
Carmona, Agustín	Organ student	Madrigal, Alejandro	Organbuilder	Rodríguez, Conchita	Organizer
Compiani González, Alberto	Restoration student	Martínez García, Eliseo	Organist	Sedeño, Armando	Organist
Contreras, Víctor	Organ student	Mayer, Roberto	Engineer	Soteno, David	Organ student
Corres Tenorio, Marina	Restorer	Mayer, Vera	Psychologist	Suárez Molina, José	Organist
Delgado Parra, Gustavo	Organist	Olea, Blanca Lilia	Organ student	Taboada, Marcela	Photographer
Enríquez, Ma. de la Luz	Musicologist	Olvera Sánchez, Mireya	Restorer	Tello, Aurelio	Musicologist
Espinosa Arciniega, Enrique	Neuroimmunologist	Oropeza, Roberto	Organist	Urbán, Víctor	Organist
Falcón, José Luis	Organbuilder	Ortega, Elisabeth	Restorer	Vega Núñez, Alfonso	Organist
Franco, Horacio	Flutist	Padilla, Pablo	Organ student	Vélez, Alejandro	Restorer
Gascón, Valentín	Organ student	Peña Pelaéz, Beatriz	Dentist	Wesslowski, Joaquín	Organbuilder
Gastelloú, Josué	Organist, Researcher	Peña Pelaéz, Norma	Restoration student	Zacarías, Manuel	Organist
Gómez, Mercedes	Restorer	Pérez-Moreno, Gisele	Restorer/Organizer		
González, Eric	Restoration student	Pérez Moreno, José	Engineer		

## DONATIONS TO THE IOHIO

*(November 2000-September 2002)*

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*(\$1000 dollars or \$10,000 pesos)*

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*(\$500-\$999 dollars or \$5000-\$9999 pesos)*

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*(\$250-\$499 dollars or \$2500-\$4999 pesos)*

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Diana Ricci

Pamela Shea

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Robert Stevenson

Javier Urcid

Rossina Vrionides

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*(\$1-\$49 dollars or \$10-\$490 pesos)*

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Robert Drennan

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Peter Garland

Margaret Houston

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Stephen Rising

*The IOHIO is extremely grateful to the following people who have generously donated time, expertise, research findings, books, magazines, recordings, and/or music scores to our project*

José Luis Acevedo

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William O. Autry

Michael Barone

Eduardo Bribiesca

Peter Bryant

Claudia Burr

Mayra Castro

Hans Davidsson

Isabel de Gyves

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Gerhard Grenzing

Daniel Guzmán

Alfredo Harp

Dorothea Kerr

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Daniel López Salgado

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Alejandra Mora

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Joaquín Wesslowski

Marlene Wong

Edward Wright-Rios

James and Mary Wyly

Manuel Zacarías

## IOHIO ACTIVITIES 2001-2002

### 2001

- Sept. 4** Talk on the Historic Organs of Oaxaca for the Seminario de la Cultura Oaxaqueña (CW)  
**Sept. 13** IOHIO Organ Concert in La Soledad (fund raiser for the International Conference) (CW)  
**Oct. 7** Document organs in San Bartolo Yautepec and Santiago Matatlán  
**Oct. 13** First anniversary of the inauguration of the IOHIO  
**Oct. 14** Document organs in Santiago Tejupan, Santiago Teotongo, and San Mateo Yucucuf  
**Oct. 23-24** José Luis Falcón tunes the organs of Tlacoahuaya and the Cathedral  
**Oct. 27** IOHIO organ and choir concert of Spanish music in the Cathedral (in collaboration with the Spanish Embassy) (CW, EP)  
**Nov. 2** Document the organs in Santa Cruz Amilpas, Teotitlán del Valle, San Miguel Tlalixtac, and San Matías Jalatlaco  
**Nov. 3** Document the organs in Santa María Asunción Tlaxiaco, and San Pedro and San Pablo Teposcolula  
**Nov. 11** Document the organs in San Pedro Quilitongo, Santiago Ixtaltepec, and San Bartolo Soyaltepec  
**Nov. 13** Document the organs in San Andrés Sinaxtla, Santa María Tiltepec, and Santo Domingo Nuxaa  
**Nov. 14** Document the organ in Capulalpam de Méndez  
**Nov. 15** Document the organ in San Andrés Huayapan  
**Nov. 23** Press conference in Mexico City, organized by the INBA, about the upcoming Conference in Oaxaca. Participants: Horacio Franco, Anthar López, Susan Tattershall, María Teresa Uriarte, and Cicely Winter  
**Nov. 27, 28, 29** Organ master classes for Mexican students in Tlacoahuaya with Guy Bovet  
**Nov. 29** Inauguration of the Conference “The Restoration of Organs in Latin America”, the “International Festival of Organ Music”, and the exhibitions of Photographs (Edward Pepe) and Architectural Drawings (José Luis Acevedo) of the Historic Organs of Oaxaca First Concert of the Festival-Guy Bovet (Switzerland) in Tlacoahuaya  
**Nov. 30** First Day of the Conference: Papers presented in the Burgoa Library of the Santo Domingo Cultural Center, afternoon visits to the organs of the Cathedral and La Soledad  
Second Concert of the Festival-Roberto Fresco (Spain) in the Oaxaca Cathedral  
**Dec. 1** All-day trip to visit restored and unrestored organs in Yanhuítlán, Tiltepec, Sinaxtla, Zautla, and Tlacoahuaya. Presentations of the restorations of Yanhuítlán (Pascal Quoirin, Gustavo Delgado), Zautla, and Tlacoahuaya (Susan Tattershall)  
Third Concert of the Festival-Cristina García Banegas (Uruguay) in Tlacoahuaya  
**Dec. 2** Papers presented in the Burgoa Library  
Fourth Concert of the Festival-Elisa Freixo (Brazil) in the Basílica de la Soledad  
**Dec. 3** Papers presented in the Burgoa Library, Round Table Discussion to discuss and sign the Oaxaca Protocol 2001  
Fifth Concert of the Festival-José Suárez (organ) and Horacio Franco (flute) (México)  
**Dec. 4, 5** Organ master classes for Mexican students in Tlacoahuaya with Cristina García Banegas and Elisa Freixo

### 2002

- Feb.** “Voces del Pasado: los Órganos Históricos de Oaxaca” by Cicely Winter appears in *Acervos*, the journal of the Burgoa Library  
**Feb.** Articles about the Conference and Festival appear in *Tracker*, *Westfield* and *Diapason* in the US and in *La Tribune de l'Orgue* in Switzerland  
**Feb. 16** IOHIO organ concert in the Oaxaca Cathedral (EP)  
**Mar. 19** IOHIO organ and choir concert in La Soledad for the Spring Festival (Instituto Oaxaqueño de las Culturas) and the Symposium for Researchers from Puebla and Oaxaca (Burgoa Library) (CW, EP)  
**Mar. 24** Document the organ in San Miguel del Valle  
**Mar. 30** IOHIO organ concert in San Andrés Zautla for Holy Saturday (CW, EP)  
**Mar. 31** Document the organ in San Antonino el Alto  
**Apr. 6** Document the organs in Santiago Tlazoyaltepec and Asunción Mixtepec  
**Apr. 12** Document the organs in the churches of Carmen de Abajo and the Patrocinio (Oaxaca City)  
**Apr. 15- 18** Organbuilder Joaquín Wesslowski evaluates the condition of ten Oaxaca organs  
**Apr. 22** Document the remains of the organ in San Lucas Quiavini  
**Apr. 27** Document the remains of the organ in San Pablo Coatlán  
**May 1** Daniel Guzmán (INAH) in Oaxaca to work on the Guidelines for Restoration with the IOHIO  
**May 15- Aug. 15** José Luis Acevedo participates in a work/study program in Barcelona in the organ building shop of Gerhard Grenzing  
**May 24** IOHIO organ and choir concert in the Cathedral of Oaxaca in honor of the 470th anniversary of the founding of the city (sponsored by the Municipal Government) (CW)  
**June 25-26** Cicely Winter in Mexico City to work on the Guidelines for Restoration with Daniel Guzman in the Escuela Nacional de Restauración and to solicit funds for the Festival 2002  
**July 9** IOHIO organ and choir concert in La Soledad for the Co-Planet international symposium (CW)  
**July 24** Organ concert by James Wyly in San Andrés Zautla (Three concerts to benefit the IOHIO)  
**July 26** Organ concert by James Wyly in the Oaxaca Cathedral  
**July 28** Organ concert by James Wyly in Tlacoahuaya  
**Aug. 3** Susan Tattershall supervises the moving of the organ in San Pedro Quiatoni back into the church  
**Aug. 8** IOHIO harpsichord concert in the Santo Domingo Cultural Center (CW)

(CW-Cicely Winter EP- Ed Pepe)

## THE IOHIO DISCOVERS MORE UNDOCUMENTED ORGANS

Reports of undocumented organs continue to come into the IOHIO office, so that field trips to verify them represent an important part of our work. The first newsletter described three organs discovered in Santa María Alotepec, San Baltazar Yatzachi el Bajo, and San Pedro Quiatoni, and in this issue we will report on three more.

On March 21, 2001, Cicely and Ed traveled to Guevea de Humboldt, located in the region between the Sierra Zapoteca Sur and the Zona Mixe, to follow up on a tip of an undocumented organ. Our contact, Isabel de Gyves, accompanied us into the stone church, whose exterior austerity and recently constructed cement portico presented a startling contrast to the vibrant interior, adorned with splendid colonial retablos, paintings, and sculptures, quantities of flowers, both real and plastic, decorative chains of cut-out plastic, and blinking Christmas tree lights.



*Guevea de Humboldt*

Entering the choir loft, we were rewarded by the sight of a lovely table-top four-foot organ of medium dimensions whose polychrome case was decorated with design motifs typical of the later Dominican period (1700-1780). The dark color of the organ, dominated by red and black, owed much to the buildup of dirt and grime over the years, but it was still possible to discern scroll designs on the borders and images of angels playing instruments on the sides of the case, on the right a bassoon and on the left a cornett. Three circular paper medallions, all of which must have had inscriptions on them at one time, were affixed to the lower area of the façade, but for the most part they had peeled and deteriorated and were therefore illegible. In fact, the only legible section remaining revealed unintelligible names, which we have learned usually refer to the town and/or ecclesiastical authorities (and

less commonly to the organist or organbuilder) at the time of the organ's inauguration. Miraculously, the writing in the lower right hand corner could still be deciphered and revealed the most significant information of all-1745-the presumed date of construction of the organ!

Six tabs extending out through either side of the organ indicated the number of registers, but, as is so often the case for organs with side sliders, there were no labels to identify them. We looked and looked for the keyboard in vain, but no piece of the façade was detachable as a keyboard cover. To our amazement, the keyboard was located on the back of the organ and in perfect condition, probably since it was so hard to find! Because of this unusual placement, the Guevea organ is distinguished from all other historic organs in Oaxaca. The keyboard includes the usual 45-note range with a short octave, division at c/# ("medio registro"), and key action determined by horizontal "trackers" located under the keyboard and appearing rather like a second set of keys (similar to the organs in Zautla, Tamazulapan, San Miguel del Valle, Huayapan, and Tlazoyaltepec). These "trackers" fan outward toward the back to transmit the action to the chest.

The organ is now located on the left (north) side of the choir, if you face the altar, and although it has been pushed against the wall since it no longer functions and is only used to store church paraphernalia, its original position would probably have been similar, though probably closer to the center of the choir loft. Two small wedge bellows in remarkably good condition sit on a table to the left of the organ (or to the right of the backwards keyboard!), which corresponds to their original position, since the opening where the windtrunk enters the organ case is on this side. The pipes are no longer in place, and the case appears to be an empty shell, which is nonetheless decorated with gilded carved pipe shades and arabesques atop the lateral towers. Luckily, most if not all of the pipes had been stored horizontally inside the organ case, so we were able to lay out several of the significant ones, including the façade pipes decorated with faces, on a cloth to be photographed. What an unsettling experience to be so unexpectedly confronted with 256-year old scowling faces! Since we did not want to disturb the remaining pipes in the pile in order to count them, a return trip will be necessary to properly document the pipes and determine what percentage of the total still exists. It was amazing to discover such a lovely organ in what is today a rather remote area of the state, a reminder of the far-ranging evangelizing activities of the Dominican friars throughout Oaxacan territory up until

the end of the 18th century, the overall prosperity at that time, based largely on the cochineal trade, and the resultant lavish furnishing of the churches with retablos, paintings, and organs.

That afternoon we drove two hours north to the church of Santa María Nativitas Coatlán to investigate another possible organ. Even though the women there dress in the Tehuana costume typical of the Zapotec coastal areas, we had now passed out of Zapotec territory into that of the southern Mixe. (In the towns straddling the two linguistic areas, many inhabitants speak Zapotec, Mixe and Spanish.) The church had been severely damaged during the 1999 earthquake, to the point of its almost splitting in half, and all its furnishings had been packed into a storeroom during the construction process.

Conversations with the village authorities and the INAH architect in charge of the



*Santiago Lachiguiri*

construction led us to believe that the existence of an obvious organ was unlikely, but this may only mean that the townspeople may understandably not recognize it as such. Since then, we have discovered the interior remains of two organs in refuse piles, one near a church and another rotting away in the vestiges of a choir loft, so a return trip to Coatlán will hopefully confirm whether an organ still exists there or not.

The next day, March 22, we proceeded west toward Santiago Lachiguiri, a three-hour trip on a one-lane unpaved road through spectacular mountainous terrain. The municipal president, Constantino Galván, was waiting for us, and as we followed him up the winding stone staircase to the choir loft, we experienced the familiar feeling of suspense as to what would be awaiting us at the top. Rarely have we been disappointed, and in this case we were greeted by a

deteriorated yet still lovely organ of larger dimensions and later chronology than the one we had just seen in Guevea. Unfortunately, the musical parts of this organ are not well preserved. Only three façade pipes are still in place, the largest doubled over from its own weight, and four battered pipes still lodged in their holes provide the only evidence for the once-existing rank of façade trumpets. However, as in Guevea, many more pipes were found stored horizontally inside the case, and the three large bellows set on the ground, each with a large lever above to help raise it, are still in fairly good condition.

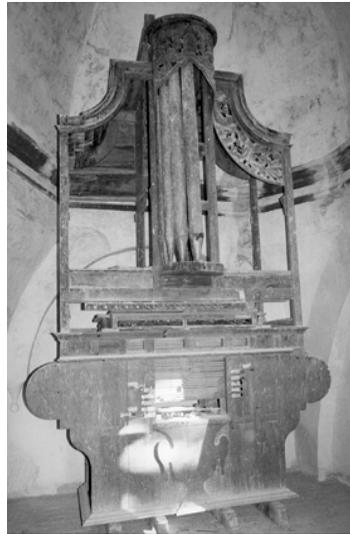
There are seven stop knobs on either side of the keydesk, one pair of which certainly correspond to the treble and bass horizontal trumpets (clarines and bajoncillos) and one to the four-foot principle stop (flautado mayor). However, due to the dirt and pipes piled on the windchest, it was impossible to determine whether there were any compound stops or stops that broke back, and the only trace of a label indicates "octava", which since this is a four-foot organ, indicates a two-foot stop. We did find some four-foot stopped pipes (tapadillo) and assume that the remaining registers include the usual one-foot (quincena) and 1 1/3 foot (docena) principle stops. The key action is suspended with roller boards. Although there is no evidence of the organ's date of construction, the small, chromatically arranged windchest, the 45-note divided keyboard (c/c#), the unpainted case with high hips and the characteristic design motifs remind us of other Oaxacan instruments from the late 18th or early 19th century. The case, constructed of superior quality wood, is strikingly well preserved, and the exquisitely carved floral and leaf decorations look as though they could have been chiseled just yesterday.

As we were getting ready to leave and taking one last look around the church, whose interior walls had been recently repainted turquoise, yellow, and white, the sacristan indicated to us a little door cut into one side of the carved main altar (*retablo*) leading to a "cave". We peeked into a darkened space about a meter behind the *retablo* and were able to glimpse, with the help of a weak flashlight beam, the original wall at the back of the apse painted with exquisite multicolored flowers and the swirling plume designs so commonly found on the backs and inside the doors of the smaller organs of the early 18th century (Zautla, Quiatoni, Ixtaltepec). The artistry of this unknown painter was revealed to us in its full glory when we later saw photographs illuminated by the camera's flash attachment.

The walls of the sacristy and the borders of some of the *retablos* revealed more examples of the church's former decoration, and we could only lament what had been lost, not only in this church but in so many

others. It is this interest in "modernizing" and "cleaning up" which has destroyed colonial era decorative painting and historic organs alike, and all one can do is try to foment awareness of the importance of earlier artistic expressions, as well as pride in their association with the history of the town.

The tip about the organ in San Pedro Quilitongo came from the Director of the Casa de la Cultura in Huitzo, Carlos López, who had taken a folk dance group from his town to perform in Quilitongo and had then noticed the organ. We arrived in October 2001 at the church, constructed of the light-colored stone typical of the region, and sitting atop a high promontory with a panoramic view all around. Never did we imagine that this church of medium dimensions would house a gigantic 16' tall organ! Why would the ancestors of the group of men who accompanied us at that moment have ever commissioned such a disproportionately large organ? The answer came from our informants, who explained that this organ had originally been built for the larger



San Pedro Quilitongo

church in the neighboring town of San Pedro Cántaros, but later when that town decided to order a new organ, the old one was sold to Quilitongo, which shares the same saint's name. This is an important detail, because at the very top of the organ, keys symbolizing Saint Peter are to be found carved into the decoration. Other organs have been found in Oaxaca that seem disproportionately large to the size of their churches, such as in Santa María Tinú and Santa Cruz Amilpas, and these may also represent "recycled" organs, bought from other churches. However, they may also simply reflect the local desire at the time to have something magnificent and grand in the church, similar to the many huge new municipal office buildings we have come across in several small towns. Future archive research will hopefully illuminate the origins of some of these "oversized"

instruments.

The case of the Quilitongo organ is unpainted and reveals a profile similar to that of San Pedro Nuxaa (1807), with the high hips characteristic of the period. Only a few pipes survive, including some of the largest façade pipes, and as in Lachiguiri, the empty holes along the front indicate the former presence of the horizontal trumpets in the treble. The keyboard and trackers have disappeared, though the roller boards to connect the keys to the pallets of the windchest are still intact. Fortunately the labels are well enough preserved to indicate the disposition of the organ: Bass (left side): Flautado mayor, Octava general, Quincena brillante, Docena, Tapadillo, and Trompeta real. Treble (right side): Flautado mayor, Octava general, Docena nasardo, Tapadillo, Quincena brillante, Clarín (horizontal trumpet), and Llano. Thanks to these indications, it is possible to imagine the sound of this organ.

The organs documented in Guevea de Humboldt, Lachiguiri, and Quilitongo have added to the roster of Oaxaca organs, which now number fifty-five, and we hope to be able to continue reporting on three more of them in each succeeding newsletter.

## BASIC GLOSSARY

- bajo-** lower (bass) half of the keyboard
- bajoncillo-** horizontal trumpet (at 4' pitch) corresponding to the lower half of the keyboard
- bellows-** chambers of air, usually wedge-shaped, which are raised and lowered to direct air into the windchest of the organ
- clarín-** horizontal trumpet (at 8' pitch) corresponding to the upper half of the keyboard
- divided registers-** windchest construction typical of Spanish baroque organs (*medio registro*); the pipes corresponding to the upper and lower halves of the keyboard are controlled by separate stop knobs
- feet-** measure of the length of the pipes; in the Hispanic tradition, pipes were measured in palms (*palmas*) rather than feet
- flautado-** the principle pipes and fundamental sound of the organ
- key desk-** recessed square around the keyboard
- pallets-** wooden spring-loaded valves connected by a tracker to a certain key which are raised and lowered to allow the air to enter the pipe related to that key
- pipe shades-** wooden decorative carvings to hide the empty space above the pipes, keep them from falling forward, and enhance the sound of the organ
- register-** rank of pipes and its characteristic sound
- rollerboard-** wooden panel behind the keyboard with a series of horizontal rollers connecting the keys to the pallets
- sliders-** pierced wooden slats inside the organ that allow or prevent the air from entering a row of pipes; in smaller Oaxacan organs the ends protrude from the sides and are pushed and pulled to control the registers
- stop knobs-** rows of buttons on the façade of larger organs which control the registers
- tipl-** the upper (soprano) half of the keyboard
- trackers-** long thin wooden strips which hang from the pallets and connect them to the keys
- wind chest-** wooden box inside the organ including the pallets, sliders, and other wooden parts, which organizes the distribution of air to the pipes

## ONGOING IOHIO PROJECTS

### Protection, documentation, and conservation of the Oaxacan organs

The forty-eight unrestored organs in the state of Oaxaca are for the most part located in outlying towns and found in varying states of deterioration, sometimes represented only by their outer case or by their interior windchest. These organs have been preserved over the years precisely because the lack of awareness of their historic value has resulted in their abandonment. At the same time that negligence has saved these organs, it has also represented their greatest threat. Even today organs are being burned, dismembered for parts, or sold, because no one in the town has any recollection of their sound or their function, and they may only represent old deteriorated pieces of furniture in the choir loft.

The IOHIO has elaborated a program to protect and preserve these instruments, because otherwise, someday there may be no more organs left to restore and play. We always try to keep in mind that each Oaxacan organ is part of a larger context or family and to balance this against its unique characteristics. Ideally, we would like to keep all the Oaxacan organs protected at more or less the same level in a systematic and standardized way, though realistically it is always easier to oversee those located in the more accessible towns or where the authorities are cooperative and interested. Therefore, more effort will have to be expended in order to make sure that organs in outlying towns are equally protected.

The protection plan starts with a visit to the towns in order to speak with the authorities about the importance of preserving their organ and to distribute written material about the IOHIO. We document the organ by means of photographs, measurements, technical drawings, and a descriptive evaluation of its condition, and record information on the IOHIO Organ Documentation Sheet. It is obviously of extreme importance to have a record of an organ in case of a church fire, an earthquake, or willful destruction, but it is also necessary for all restorations, especially those which may be judged later as careless or inadequate, so that the information is available to one day properly re-restore the organ to a more authentic condition. Pieces of the organ, especially pipes, sections of the molding, and interior pieces, are often found scattered around the church and are at risk of being lost or thrown away by someone unfamiliar with organ components, so these are recorded and gathered together to store inside the organ. Exterior decorative pieces of the case, such as parts of the molding whose original location is obvious, may be carefully reattached. Although the initial phase of documenting all the Oaxacan organs is almost complete, repeated visits to the towns are necessary, because particular details of an organ may escape one on the first visit. Since the town authorities change frequently, it is also necessary to establish contact with the new people in charge and make sure that they are as interested in preserving the organ as their predecessors had been.

A subsequent visit will focus on a basic clean up of the organ and the surrounding area, usually the choir loft, in collaboration with local restorers and in accordance with the Guidelines for Restoration. The IOHIO will prepare a manual for each town containing a picture of the organ and related local historical data; a drawing of a typical organ showing how it functions; a brief general history and chronological list of the organs in Oaxaca; a map of the organs, located according to the ethnic regions in the state; a copy of the Oaxaca Protocol 2001 and the Guidelines for Restoration, and a list of things the townspeople should and should not do to preserve their instrument. This aspect of the project also includes the donation of a framed photograph of the organ (see photo) for display in the municipal office, which serves to call attention to the organ's importance and therefore protects it from disinterested municipal authorities or those with too much enthusiasm for modernizing their church. And finally, we hope to make a recording of music played on restored Oaxacan



*Donation of a photograph of the organ to Arnulfo Cruz Rodríguez, President of the Church Committee, and the town authorities of Santa María Tultepec*

instruments to distribute in the towns with unrestored organs, so that people can hear how their organ may once have sounded, even if it is not functioning now, and how it may one day sound again.

Ideally, all the Oaxacan organs should be restored and played, which of course coincides with the desires of the inhabitants in the towns with these organs. However, until a local infrastructure can be created to assure that the organs are played and maintained regularly, it makes more sense to focus on conservation rather than restoration for the time being. Eventually, it is likely that funding for organists and restorers will become more readily available and an increased number of complete restorations will make sense. Although all Oaxacan organs have the right to be protected and conserved in equal measure, some may have priority over others if a complete restoration is being considered. The instrument needs to be evaluated in terms of its degree of deterioration, the percentage of original or otherwise historic parts still in existence, and its historical and/or artistic importance. The community needs to be evaluated in terms of its initiative and enthusiasm for a restoration project; its willingness to contribute to the cost of the restoration, the organ's future maintenance, payment of the organist, etc., as well as its proven interest in keeping the choir loft clean. And finally, the location of the town needs to be evaluated in terms of its accessibility to an organist who would play it, skilled maintenance personnel who could tune and repair it, and a population which would attend concerts. Ultimately, however, a functioning organ in a Oaxacan town can represent not only an object of pride for the community, but also a source of income from concert revenues, tour groups, and printed material such as postcards and posters.

### The Organ Music Project

The original goal of the IOHIO was to make sure that the restored organs were played, so that they would not deteriorate from lack of use and their sound could be heard and appreciated once again. We are addressing this need by presenting concerts regularly throughout the year and by organizing the International Festival of Organ Music, and the Academia de Música Antigua para Órgano has made sure that the organ in La Soledad is played regularly by presenting a concert on the first Saturday of every month. Even so, this is not enough, and the restored instruments, with the exception of the organ in the Cathedral, are still not being played nor incorporated into the liturgy on a regular basis. Archive research consistently confirms an active musical life in Oaxacan churches before the Revolution (1910-1919) and the Reforms of Vatican II (1962). An organist was always

on the church payroll and his duties were always the same: to play during the Mass and other liturgical functions, teach young organists, tune the organ and make minor repairs. Nowadays electric organs and the guitar have supplanted the historic organ, and even if a talented young organist were interested in fulfilling the duties of his historic predecessors, there is no viable infrastructure to sustain him or her. Locating funding to support a resident organist still represents a tremendous challenge for the IOHIO, and this means that for the time being at least, the Oaxacan organs are more likely to be heard in concert rather than liturgical settings.

### The Archive Research Project

Research in the various church and civil archives continues to bring to light references to organs, organists, and the musical world they were part of, so that we can imagine the historical context of the existing instruments, as well as those which no longer exist. It is especially exciting to come across information relating to an organ's construction, and thanks to Sergio Navarrete's research in the archives of the Oaxaca Cathedral (Archivo Histórico del Arquidiócesis de Oaxaca, AHAO), we first became aware of the date of the organ in San Matías Jalatlaco, 1866, and its builder, Pedro Nibra. This was later confirmed by an inscription on the rollerboard of the organ, which we had missed during a previous visit. Besides Navarrete, musicologists Jorge Mejía and Edward Wright-Rios and historians Nora Sedeño and Sebastian van Doesburg have generously shared their findings with the IOHIO, and other researchers working in Oaxaca are also on the lookout for relevant references. Nora, who was recently named director of the Municipal Archives of Oaxaca, has been collaborating with the IOHIO for several months and studying documents in the National Archives in Mexico City (Archivo General de la Nación, AGN), the parochial, notarial, municipal, and judicial archives in Oaxaca, and especially in the archives of the Oaxaca Cathedral. The list below reports some of her findings, dating from the XVII- XIX centuries.

The date of construction of the present day organ in the Cathedral still remains a mystery, though a plaque inside the case from a mid-twentieth-century repair states that it was built in 1690. No evidence has appeared to confirm or disprove this conjecture to date. But Nora has discovered that a major intervention took place in 1787-88 by the organbuilder, Bachiller Doctor Don Pedro Antonio Pérez, as documented by a list of the materials solicited for the project, their costs, and the salaries of Don Pedro and his assistants in order to carry out this project. The work included the possible construction of the current organ as well as repairs to a smaller organ (which no longer exists). Further research will hopefully confirm the origins of the existing Cathedral organ. Most of the following references concern organs in this church, but also included are a few which refer to the no longer existing organs in the churches of Las Nieves and La Consolación.

## REFERENCES

### Archivo General de la Nación (AGN) (Grupo Documental Indios)

#### *San Miguel Amatlán*

1664 "...that the legal authorities of Ixtepeji...return to the officials of the town of Sta. Catarina Chicomezachil the money which was demanded of them on the pretext of having to buy an organ, tools, and other things..."

#### *Santo Domingo Yanhuatlán*

1797 "...Pedro Alcántara Ramos and Antonio Avendaño...chapel master and organist..."

### Municipal Archive of Oaxaca (Archivo Histórico Municipal de Oaxaca, Libros de Tesorería Municipal)

#### *Ciudad de Oaxaca*

1830 Names, address (Calle No. 10), and salaries (1-4 reales a day) of the organist José Domingo Martínez and his four sons (listed as organ builders)  
1834 Reference to a "bellows pumper and bell ringer in the Sanctuary of Nuestra Señora de la Consolación: Joaquín Griego, single, 16-17 years old, a little crazy."  
1839 "Francisco Martínez Benavides, organist, single, 35 years old."

### Archivo Histórico del Arquidiócesis de Oaxaca (AHAO)

#### *The Oaxaca Cathedral*

1696 "...forty pesos were paid to the silversmith Villaseñor for fixing [gilding] the two organs."  
1696-1699 "To Lic. Domingo de Herrera as an organist...one hundred pesos..."  
1732 "Expenses from the festivities for the day of Pentecost...six reales for the organist..."  
1735 "...four pesos for the organist..."  
1779 "...this covers the agreement for the sacristan who provides the wafers for the church, the laundress who washes and takes care of the white vestments in the sacristy, the salary of the clockmaker and the cost of fixing the clocks, and the organist who has repaired the two organs on various occasions..."  
1782-5 "...to the master organists...fifty pesos to fix the organ."  
1785 "...Matías Matos was given twenty five pesos to fix the small organ."  
1788 "On February 22 one hundred pesos to the account of the organ builder for his work on the organ with which quantity he has already received nine hundred and fifty pesos..."  
1788 "On June 7 1788 two hundred twelve pesos and five and a half reales were paid to Doctor Pedro Pérez, one hundred pesos of which were paid to complement the one thousand one hundred pesos agreed upon for the work on the organ, and the one hundred twelve pesos and five and a half reales for the expenses and repairs of the small organ."  
1792-94 "ten pesos to the organist for playing the organ during the eighth day of Corpus [Christi]."  
1798 "...the organist Lucas Morales was paid ten pesos for playing the organ during the eighth day of Corpus [Christi]..."  
1799 "Lucas Morales, first organist, earns 350 pesos a year, 200 for playing the organ, 50 to tune the organs, and 100 to teach the young children."  
1802 "...two hundred ninety-three pesos six reales and six granos...paid to Lucas Morales, first organist, organ tuner, and teacher of children, who receives a salary for these jobs of fifty pesos a year..."  
1802 "...one hundred pesos...were paid to Joseph Domingo Vasconcelos, second organist..."  
1811 "José Domingo Vasconcelos earns as second organist and for teaching children 225 pesos a year and he has 350 attendances."  
1822 "Lucas Morales... 398 pesos 4 reales to fix the big organ."  
1825 "Don José María Matos earns 200 pesos a year as first organist, and 50 pesos to tune the organ...and he has 730 attendances."  
1825 "Juan Pablo Hernández earns as second organist 100 pesos a year with the obligation to be present at the most important celebrations and take the place of the first organist during his illnesses."  
1826 "By decree of the venerable town council the reverend Padre Fray Ignacio Bohórguez entered into service as the first organist with an endowment of 250 pesos a year to play the organ, 50 pesos to tune it and 100 pesos as cantor for whatever days are necessary."  
1836 "Marcelino Medina earns a salary of 250 pesos as interim organist and 50 pesos to tune the organ which makes a total of 300 pesos a year."  
1837-8 "Fray Ignacio Bohórguez returns to his post as first organist."  
1839 "Marcelino Medina earns 300 pesos a year as second organist..."  
(After 1839 there are no more references of salaries paid to organists by the Cathedral.)

#### *Church of Nuestra Señora de la Nieves*

1699 "Ten pesos that were spent on tuning the organ..."  
1699 " ...to the organist for church functions...four pesos and two reales..."  
1701 "Three pesos paid as alms for helping fix the organ..."  
1701 "Three pesos which el Diputado Manuel received for the organ..."  
1706 "Four pesos .. to Rebolla in order to fix the organ..."



*Detail of the façade of the organ in Yanhuatlán*

# NATIONAL MEETING 2002, OAXACA, MEXICO "GUIDELINES FOR THE RESTORATION OF HISTORIC ORGANS IN MEXICO: INTERPRETATION AND IMPLEMENTATION" AND THE SECOND INTERNATIONAL FESTIVAL OF ORGAN MUSIC

As a result of the Conference and Festival 2001, interest in the promotion and protection of Oaxaca's historic organs has increased dramatically. Many new ideas, experiences, and collaborations have been generated over the past year, and it has become clear that their impact will be far greater if they are shared and consolidated into concrete activities. For this reason, the IOHIO is organizing a reunion for the historic organ community, particularly at the national level, and another Festival for this year 2002. The Second International Festival for Organ Music, Oaxaca, Mexico, will promote the Oaxacan organs and allow the local, national and international communities to hear them played again by the world's experts. This year from Nov. 21-24, five concerts have been programmed on five of Oaxaca's seven restored organs as well as four talks on their historical and musical context by the invited artists, Andrés Cea Galán and Jesús Martín Moro (Spain), Enrico Viccardi (Italy), and Antonio Duarte (Portugal). The National Meeting scheduled for Nov. 22-24 will focus on protection of organs by means of the revised version of

the "Regulatory Code for the Restoration of Organs in Latin America," proposed during the Conference 2001. Since then, the IOHIO has been working in collaboration with Daniel Guzmán of the Mexican National Institute of Anthropology and History (INAH) to update the document, and the revised Code, renamed "Guidelines for the Restoration of Historic Organs in Mexico," is directed toward restoration in Mexico rather than in all of Latin America. Copies of the Guidelines will be distributed during the Meeting to serve as a reference during the field trips to see unrestored organs, and on-site presentations and discussions will focus on the interpretation of the articles in the document and their implementation in future restorations. Anyone interested in participating in these events should communicate with the IOHIO office. The registration fee is \$180 dollars for non-Mexicans and \$1200 pesos for Mexicans and includes participation in the Meeting, admission to the concerts, transportation during the field trips, and three group meals. Scholarships are available for selected students and representatives from the towns with organs.

## PRELIMINARY CALENDAR OF EVENTS

### Nov. 21 (Thursday)

1:00-2:00- Registration for the Meeting/Festival in the IOHIO office  
4:00-6:30 P.M.- Talks on themes related to historic organs by Jesús Martín Moro, Enrico Viccardi, and Susan Tattershall in the Oaxaca Cathedral  
8:30- First Concert of the Festival, Oaxaca Cathedral: Antonio Duarte

### Nov. 22 (Friday)

9:00-10:00- Registration for the Meeting/Festival in the IOHIO office  
10:00-1:00- National Meeting: "Guidelines for the Restoration of Historic Organs in Mexico: Interpretation and Implementation". Inauguration and Discussion, Museo de Filatelia de Oaxaca (MUFI), Reforma 504  
2:30-4:00- Group meal in San Andrés Huayapam  
4:00-5:00- Visit to the organ of Huayapam (1772) (Moderator of the discussions on the application of the Guidelines: Daniel Guzmán)  
6:00-7:00- Visit to the organ of Santa María Tlacolula (XVIII c.)  
8:00- Second Concert of the Festival, Tlacoahuaya: Andrés Cea Galán  
9:45- Return to Oaxaca

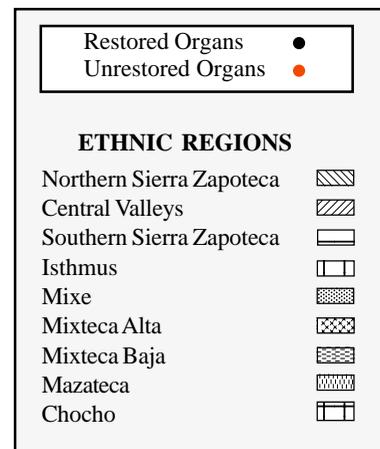
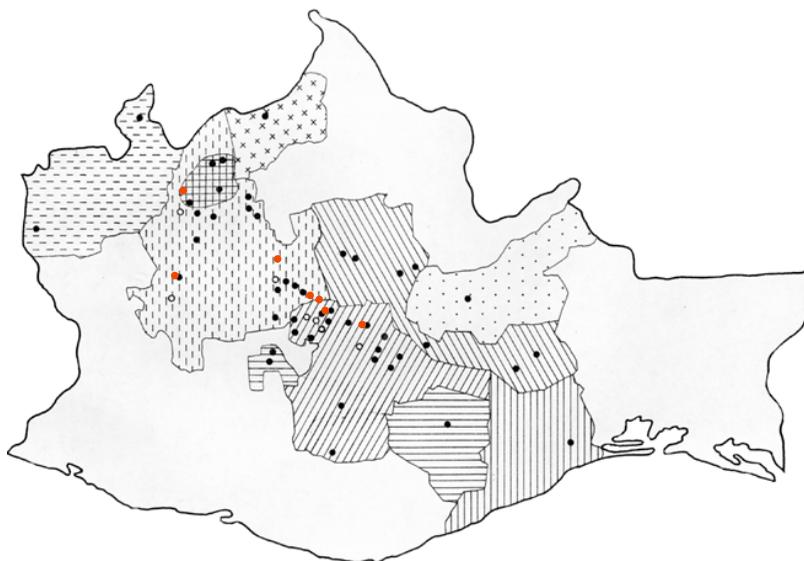
### Nov. 23 (Saturday)

8:45 Departure for the Mixteca Alta  
10:30-11:00 Visit to the organ of San Mateo Yucucuí(XVIII c.)  
11:30-1:00- Visit to the organ of Santo Domingo Yanhuítlán (XVIII c.)  
1:00- Third Concert of the Festival, Yanhuítlán: Enrico Viccardi  
4:00-5:30- Group meal in San Andrés Zautla  
5:30-6:30- Visit to the organ of Zautla (1726)  
7:00- Fourth Concert of the Festival, Zautla, by the four artists  
8:45- Return to Oaxaca

### Nov. 24 (Sunday)

9:00-10:00- Visit to the organ of San Matías Jalatlaco (1866)  
11:30-12:30- Visit to the organ of San Dionisio Ocotepéc (1721)  
2:00- 3:30- Group meal in San Jerónimo Tlacoahuaya  
3:30- 6:00- Talks on themes related to historic organs by Andrés Cea Galán and Antonio Duarte in Tlacoahuaya. Concluding remarks of the events  
6:15- Return to Oaxaca  
9:00 - Fifth Concert of the Festival, Basílica de la Soledad: Jesús Martín M.

## HISTORIC ORGANS IN THE STATE OF OAXACA \*



\* 55 organs in 53 communities